

SIXTH NATIONAL DRAMATIC ARTS CONFERENCE—JUNE 18-23, 1956

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XXVII, No. 8

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PICTORIAL
REVIEW: SIXTH
NATIONAL
DRAMATIC ARTS
CONFERENCE

CAME THE
FLAPPER

by CHARLES R.
TRUMBO

SHORT HISTORY
OF THE THEATRE:
OVERVIEW

ARTHUR H. BALLETT

LOOKING
BACKWARD

by DELWIN B.
DUSENBURY

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THEATRE AS A
COMMUNITY
SERVICE

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EDITORIAL STAFF EDITOR: LEON C. MILLER

Assistant Editor
Grace Huelsman

Circulation Manager
Jane Obercorn McKeown

Contributing Editors

Arthur H. Ballet	University of Minnesota Minneapolis, Minnesota
Charles R. Trumbo	Bartow High School Bartow, Florida
Delwin B. Dusenbury	Temple University Philadelphia, Pennsylvania

Department Editors

Earl W. Blank	Northeastern State College Tahlequah, Oklahoma
Willard Friederich	Marietta College Marietta, Ohio
Frieda Reed	Upper Darby Sr. High School Upper Darby, Pennsylvania

Advisory Editors

Jean E. Donahey	Senior High School Brownsville, Pennsylvania
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Barbara Wellington	Durfee High School Fall River, Massachusetts
Paul F. Opp	Fairmont State College Fairmont, West Virginia
Doris M. Marshall	Helena High School Helena, Montana

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In this Issue

AS THIS issue concludes another year of DRAMATICS, your editor wishes to recognize the excellent literary contributions of our authors who wrote the series of eight articles for this volume. For two consecutive years Arthur H. Ballet, University of Minnesota, Minneapolis, and Sponsor of Thespian Troupe 763, contributed 16 articles on the history of the theatre. I am sure that you unanimously agree with me that these articles, although admittedly too abbreviated, present a general overall picture of the history of drama. They can serve well in drama classes as a basic course of study. Maybe in the not too distant future Mr. Ballet will return again to our editorial staff.

Delwin B. Dusenbury, Temple University, Philadelphia, Pennsylvania, deserves also our commendations for his series, *The Elements of Play Direction*. Here too in his articles are helpful suggestions for all directors be they adult or student. By using Dr. Dusenbury's directions, we shall not only become better directors, but also raise standards of the high school theatre. You will be delighted to know that Dr. Dusenbury will continue on our staff for at least another year. His new series next year will be on radio and TV acting.

Finally, Charles Randolph Trumbo, Sponsor of Troupe 728, Bartow, Florida, gave to DRAMATICS its first series on costuming. Mr. Trumbo deserves our written appreciation for a superb series on this fascinating subject. I know that Mr. Trumbo spent hours, days, and possibly months with his research. All the original drawings which appeared in each article were the work of the talented Mrs. Trumbo, his wife. Continuing with his research, Mr. Trumbo will write another series for this coming season on period furniture and scenery.

All three of these series, *The History of Theatre*, *The Elements of Play Direction*, and *From Fillets to Flappers* will be reprinted this summer in pamphlet form. They should be in every theatre section of our libraries everywhere.

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EIGHT pages of this issue are chuck full of pictures of our student and adult participants in our Sixth National Dramatic Arts Program, scheduled at Indiana University, June 18-23. One-act plays, full evening full-length productions, workshops, readers, invocations, participants who will try out for the variety show—all are included. Here is a pictorial advance program of "things that are to come."

WE MUST not overlook those who serve faithfully year after year as department editors: Dr. Earl Blank, Northeastern State College, Tahlequah, Oklahoma, editor of *Plays of the Month*; Frieda Reed, Co-sponsor of Troupe 1000, Upper Darby, Pennsylvania, Sr. High School, editor of *Theatre for Children*; and Willard Friederich, Marietta College, Marietta, Ohio, editor of *Brief Views*. They too will again be at their posts come next October.

WE consider this past year another step forward for DRAMATICS. The single articles, the Thespian Troupe pictures, *Thespian Chatter*, the attractive advertisements—all contributed in helping to make DRAMATICS outstanding in secondary school publications. Not resting on its laurels, DRAMATICS is now planning to reach new heights this coming season, for "one's reach must exceed his grasp, or what's a heaven for?"

NEXT ISSUE: OCTOBER



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WHENEVER I have the opportunity to present viewpoints of school administrators concerning the secondary school theatre, I seldom, if ever, let such opportunity slip by. Thus I consider it a privilege to print the following address of Francis Mullen, principal of the John F. Deering High School, West Warwick, Rhode Island, which he delivered at the New England Theatre Conference Meeting on January 14, 1956, in Boston, Massachusetts. Here is indeed food to be digested.

AN ADMINISTRATOR'S VIEW

A COMMON complaint of many school dramatic coaches is that their best efforts are dissipated in the struggle for a position with other school activities. Of course, the lowest of rumors has the story that respect for dramatic groups exists only when another school group needs to raise money.

Whatever the problem may be, rest assured that your activity is not unlike other phases of school life inasmuch as each has its own set of problems. I imagine the only reason I am here is that one of your committee representatives once heard me assert the premise that many of your problems are of your own making. You have not been realistic in placing school dramatics in the school program. Before you pre-judge my contention, bear with me in a school administrator's view of any activity.

A school administrator is asked to judge many demands for a variety of activities. Logically he seeks to establish a process of thinking with an established set of criteria to guide him. Objectivity is a prime concern with ordering of facts. Thus any proposed activity must fit into the philosophy of the school.

Schools have for a prime purpose the creation of as many possible learning situations for students as can be justified in the structure of the school organization. Now many potential learning situations will fit one school program but can not be organized in another school program because of the investment of faculty time or school money. In presenting the case of school dramatics set your case in the framework of your school. It will help your principal.

A second thought in presenting a dramatic program for your school is to keep your stated objectives small in number and directed to the school philosophy. Today I have heard the word theatre used with a reverence by this membership. Yours is a fine interest with a long history of splendid contributions to the history of man's culture. However, I do not buy the attitude of reverence. It belongs to a higher category in the affairs of men. Your problem is to locate the dramatics group into a relationship of learning situations established in your school.

The potential of the high school theatre is great. It need not tag after the professional. Your material is the adolescents in your school. At no period in their lives do youth seek more strongly outlets for age-level group. Dramatics on the secondary level is the most logical outlet for so many youth that it is difficult to understand the minor role assigned to it in many communities.

School administrators are not looking for members to justify an activity. Take a hard look at the number of coaches directing a limited number of boys on a football squad. However, a school administrator wants a realistic evaluation of the purposes and realization of purposes within a group. Youth in dramatics not only answers a sound psychological urge, but also gives to participants a school activity which comes over into adult life. Nearly every American becomes a club program chairman in one or several of the endless church, community, fraternal, service, school or social clubs which spawn in our gregariousness. How is your thinking on this potential?

A mere suggestion at this time is that dramatic coaches stop taking what they consider the obvious for granted. The good public relations to a community, created by a youthful dramatic group, needs investigation. The association of the group with all the school de-

partments and classes should not be left to a time when these can be of service to you. The classroom teacher, fellow advisers and department heads will feel better about services rendered when they are given an understanding that this mutual end in art, music, promotion is a two-way street. The time to study the exchange is before the exchange takes place.

If my criticisms of the moment seem to direct at self-centered, vested interests, do not feel bad. I know your club has a thousand loose ends and your focus is the production. As a friend I understand your interest is the volunteer group which makes up the core of your organization, but as a schoolman I want to know how you coordinate with other units in the school and whether or not the faculty is wisely recruiting for you. Many shy youngsters could find themselves in your organization. Theirs is the potential of achievement which is good for them and good for you. The words "theatre" and "dramatics" veer them from a course of their own personal good. Have your interests been in them or the theatre?

Frankly I am not playing Cassius "The fault, dear Brutus . . .?" In two decades the unbelievable expansion of secondary schools has left little time to place school activities in their correct "learning situation" perspective. Policy has generally followed the pattern of keeping the status quo on the working basis. The challenge is always for the brave. Are you?

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tions is the Pioneer Playhouse, Danville, Kentucky, under the direction of Col. Eben C. Henson. I personally met Col. Henson last year when I traveled to Danville in order to inspect his camp. I was particularly delighted to learn from Col. Henson that MGM will use his school this summer for its headquarters while filming *Raintree County*.

According to Col. Henson this new movie will be the greatest ever made by MGM. It will be approximately three hours long and on 65 MM film (as long as *Gone With the Wind* and as big as Cinerama). Stars who will appear in this picture are Elizabeth Taylor, Montgomery Clift, Agnes Moorhead, Ann Frances and Walter Abel. Mr. Henson will cast "bit" parts from local talent. He hopes to use a number of his summer camp students.

I feel sure that Mr. Henson in part, if not entirely, is responsible for MGM selecting Danville as its center. Thus to him our orchid of the month.

SHOWCASE THEATRE AT EMERSON

DURING my recent visit to Boston, Massachusetts, I became acquainted with Emerson College's Showcase Theatre for High School Students. I was impressed by the sincerity of the college personnel whom I met and by the excellent work the school is doing in the educational theatre. High school students interested in a summer session should investigate the possibilities offered at Emerson. The following fundamentals are stressed: training in the basic elements of stage movement and deportment; acting technique and theatre presentation; exercises in improvisation and character analysis. Students who qualify will participate in showcase productions. A letter to the Summer Session Director, Emerson College, Boston, Mass., will bring you complete information.

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"I want to thank you so very much for your invaluable assistance in regard to suggestions for our new auditorium, etc. Your suggestions were excellent and were all put to use in my report.

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SHOWCASES
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 "professional look"

*Mitchell Gertz, head of the Mitchell Gertz Agency, one of scores of Hollywood talent scouts, casting directors, actors' agents who regularly cover Playhouse productions, chats with Adriana Gutierrez, Mexican student actress.

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EDDIE DOWLING

EDDIE DOWLING is one of the all-around all-time greats of the American Theatre. He has made an outstanding success in all phases of show business. He was the first producer to present in America the plays of Paul Vincent Carroll ("Shadow and Substance" and "The White Steed"), the first to give Tennessee Williams a real break ("The Glass Menagerie"). His productions have won four New York Drama Critics' Circle Awards and one Pulitzer Prize. As one of his oldest friends, the late Lee Shubert, once said of him: "Eddie has enriched the American theatre with his imagination and his integrity. He has had the courage to take a chance on dreams."

Mr. Dowling's pet long-range project is to reproduce, in exact replica, the Holy Land in Florida. This is an ambitious undertaking which will cost about \$2 million at the start. His idea is to erect a permanent, mile-square copy of Palestine as it was in the time of Christ, with camels and donkeys for transportation, a vast bazaar section, and an amphitheatre seating 5000, where Nativity and Passion plays will be given annually from Christmas to Easter.



Emily Mitchell, Emerson College,
Boston, Mass., Board of Experts.
Director of Workshop, **Theatre**
after Graduation.



James R. Crider, Instructor of
Costume, School of Drama,
University of Washington, Seattle,
Board of Experts. **Cavalcade of**
Costumes.



Agnes Haaga, Director, Creative
Dramatics, School of Drama,
University of Washington, Seattle,
Board of Experts. Workshop,
Creative Dramatics.

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JUNE 18-23

INDIANA UNIVERSITY
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Juanita Shearer, Indiana State
Regional Director, Sponsor,
Troupe 872, Brazil High School,
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Willard Friederich, Head, Dept. of
Speech and Drama, Marietta, Ohio,
College, Chairman, Board of
Experts.

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WORKSHOPS and ONE-ACT PLAYS



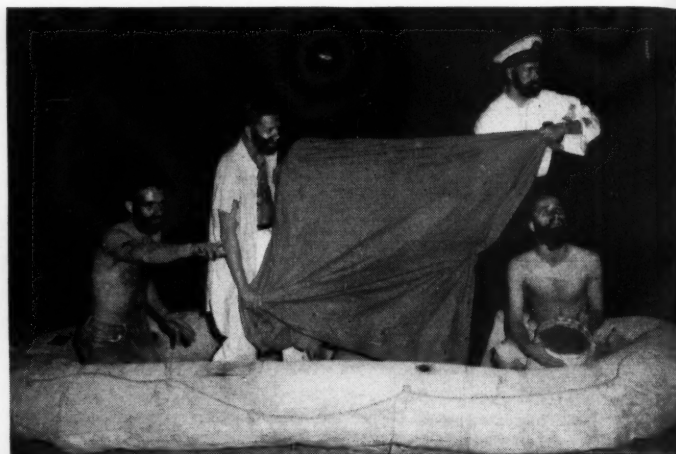
Workshop, **Play Festivals and Regional Conferences**, will be conducted by Troupe 66, Lehman High School, Canton, Ohio, Florence Hill, Sponsor.



Workshop, **Make-Up**, will be conducted by Troupe 996, Community High School, W. Frankfort, Ill., Alice Hoyer, Sponsor.



Workshop, **Student Directors**, by Troupe 254, B.M.C. Durfee High School, Fall River, Mass., Barbara Wellington, Sponsor, will feature **Pink and Patches**, directed by Thespian David Sousa, (inset).



Minor Miracle, Troupe 872, Brazil, Ind., High School, Juanita Shearer, Sponsor.



Workshop, **Advertising the Play**, will be conducted by Troupe 257, Hazleton, Pa., Senior High School, Marian V. Brown, Sponsor.



Assisting Mr. Crider with his **Cavalcade of Costumes** and his costume workshops will be Troupe 545, South Kitsap High School, Port Orchard, Wash., Doris Adley, Sponsor.



Sunday Costs Five Pesos, Troupe 420, Willis High School, Delaware, Ohio, Kathryn Hearn, Sponsor.



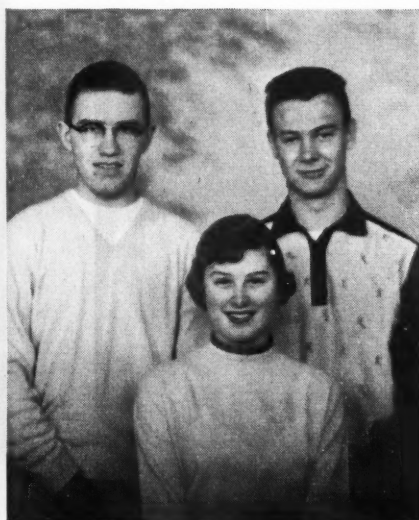
The Giants' Stair, Troupe 468, Franklin High School, Cedar Rapids, Iowa, Margaret G. Meyer, Sponsor.



"The Recognition Scene from **Anastasia**," Troupe 670, Memorial High School, Wayne, Michigan, Letha A. Rice, Sponsor.



Cutting from **Elizabeth the Queen**, Troupe 918, Middletown, Ohio, High School, Florence Powell, Sponsor.



Fixin's, Troupe 26, Wahpeton, No. Dak., High School, Mrs. Max Lauder, Sponsor.



Cutting from **Blithe Spirit**, Troupe 1074, Mt. Whitney High School, Visalia, Calif., Maude M. Prigg, Sponsor.

EVENING PERFORMANCES



Pygmalion by the Pitt Players, University of Pittsburgh, Pa., will feature Eleanor Chima as Liza Doolittle and Jay Dantry as Prof. Henry Higgins. Michael McHale will direct.



The Emperor's New Clothes will be presented by Troupe 1000, Upper Darby, Pa., Sr. High School, Frieda E. Reed, Director; Maizie Weil, Tech. Director. (Co-Sponsors.)



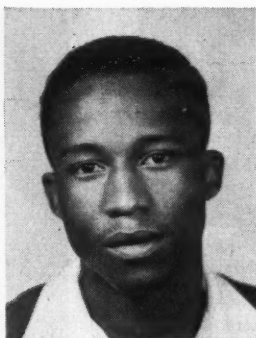
The National Formal Thespian Initiation will be conducted by Troupe 933, Belleville, Kans., High School, Mrs. E. C. Houdek, Sponsor.



The Lady's Not for Burning will be presented by the St. Louis, Mo., University Theatre, Alan B. Hanson, Director.



Maida Johnston,
Troupe 214, Carlisle,
Pa., High School.
Reading: **The Last
Leaf.**



Richard Bennett, Troupe
1009, Peabody High School,
Alexandria, La. Reading:
Belshazzar, the King.



Eleanor Howard, Troupe
1088, Short High School,
Liberty, Ind. Invocation.



Grace Bell, Troupe
258, Ensley High
School, Birmingham,
Ala. Invocation.

THESE WILL PRESENT READINGS AND INVOCATIONS DURING THE WEEK.



Judy Duncan as Mary, Patsy Ragle as Elizabeth in reading from
Mary of Scotland, Troupe 59, Danville, Ill., High School,
Mary Miller, Sponsor.



James Willard, Troupe
1277, Frederick, Md.,
High School.
Invocation.

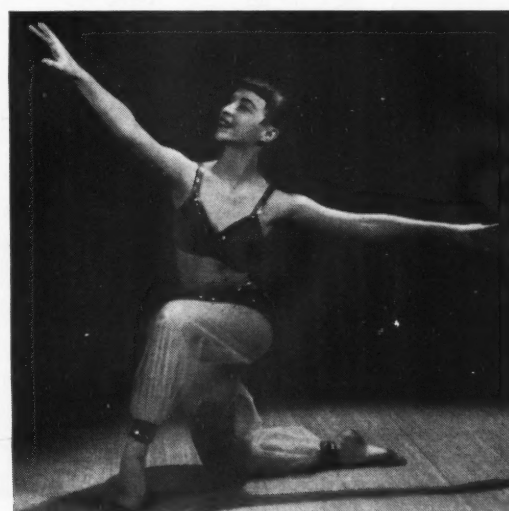


Jill Flitman, Troupe 391,
Miami Beach, Fla., High School.
Reading: **The Bad Seed.**

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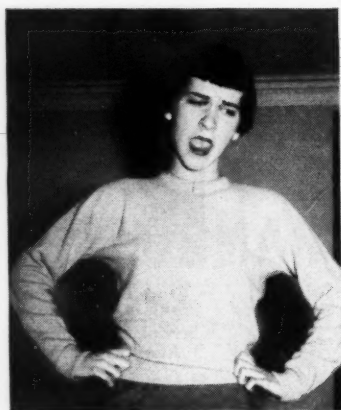


Dick Skelton, Ross Freeman, Bob Butler, Troupe 933, Belleville, Kans.,
High School, Trumpet Trio.



Jo Lynda Crowder, Troupe 996, Community High
School, W. Frankfort, Ill., Ballet.

PLEASE TURN PAGE →



Jennifer Pomainville, Troupe 525, Lincoln High School, Wisconsin Rapids, Wis., Humorous Reading.



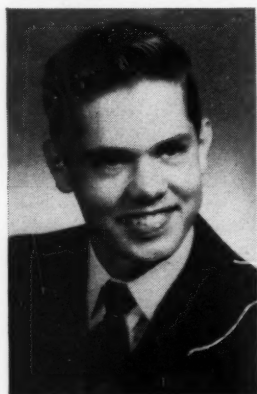
Marian Groome, Troupe 214, Carlisle, Pa., High School, Monologue.



Sandra Espenshied, **Pantomime Kid**, Troupe 420, Willis High School, Delaware, Ohio.



Gretchen Rhein, Troupe 503, John Harris High School, Harrisburg, Pa., Ballet.



Reed Stewart, Troupe 872, Brazil, Ind., High School, Vocalist.



Sharon Vaughn, Pat Morgan, Carolyn Fellers, **The Three Dots**, Troupe 545, S. Kitsap High School, Port Orchard, Wash., Tap Trio.



Maida Johnston, Bob Roschy, Joyce Lear, Gary Chronister, Polly Clainos, David Swartz, Troupe 214, Carlisle, Pa., High School, Musical Novelty.



Sharon Vaughn, Vocalist, Troupe 545, S. Kitsap High School, Port Orchard, Wash.



Randall Higinbotham, Magician, Troupe 1277, Frederick, Md., High School.



Gretchen Adamson, Jean Mudge, Sally Beresford, **Dancing Dolls**, Troupe 59, Danville, Ill., High School.



William Achterberg, Troupe 584, St. Joseph, Mich., High School, Trombone Solo.



JoEllen Lillehei, Sharon Vaughn, JoAnne Thomas, Troupe 545, S. Kitsap High School, Port Orchard, Washington, Vocal Trio.



Ann Foor, Marimbist, Troupe 1106, Kendallville, Ind., High School.



Bob Ward, **Liberace a' la Mode**, Troupe 59, Danville, Ill., High School.



Sharon Shoultz, Vocalist, Troupe 1106, Kendallville, Ind., High School.



Frank Pfaff, Magician, Troupe 227, Bryan, Ohio, High School.



Lana Schwartz, Troupe 257, Hazleton, Pa., Sr. High School, Toe-Tap Dance.



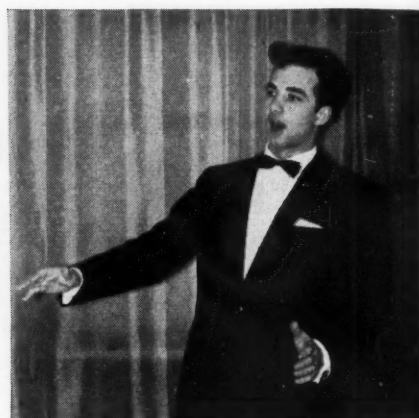
Phil Brookshire, Phil Haines, **The Two Phils**, Troupe 1098, Greencastle, Ind., High School.



Anita Hammond, Troupe 1098, Greencastle, Ind., High School, Novelty Song and Dance.



Juanita Corbett, Susan Powell, Marcia Meeker, Troupe 1074, Mt. Whitney High School, Visalia, Calif., **Ancient Hula from Hawaii.**



Mike Melcher, Vocalist, Troupe 584, St. Joseph, Mich., High School.

SEE YOU

AT I U?



Sally Nash, Troupe 525, Lincoln High School, Wisconsin Rapids, Wis., Modern Dance.



Anne Herbstritt, Troupe 658, St. Marys, Pa., Catholic High School, Humorous Monologue.



Sandra Riley, Vocalist, Troupe 933, Belleville, Kans., High School.



Rosemary Steckley, Troupe 1106, Kendallville, Ind., High School, Ballet.



Brad Johnson, Troupe 59, Danville, Ill., High School, **The Preacher and the B'ar.**



Jean Mudge, Brad Johnson, **Pantomime Duo,** Troupe 59, Danville, Ill., High School.

LOOKING BACKWARD

by DELWIN B. DUSENBURY

IN 1888 Edward Bellamy's novel, *Looking Backward*, dealing with an idealistic utopian state of the future, was published. While the sociological and political implications of the novel are not of immediate concern, the title seems a most appropriate one for this final article and permits the further discussion of some of the suggestions to play directors introduced in previous articles. At the same time, while the series may seem to have had the same utopian and idealistic tone of Bellamy's novel, the recommendations have been, nonetheless, presented with an essentially realistic and practicable purpose.

In considering retrospectively the over-all purpose of the current series of articles which has been titled, "The Elements of Play Direction," it is apparent that the author might have borrowed the title of another volume—*Constructing the Play*. To develop the suggested analogy between constructing a house and constructing a play, one could note that, first, the play script serves as the director's blueprint. In selecting a specific play, the director determines the foundation of his structure. Then, through casting and general blocking, the structure takes shape from foundation to ridge pole. The studs or uprights are erected and the joists for the floor are laid in place. Up to this point, the house or building could be any type of structure. But, just as the facing of wooden clapboards, brick, stone or some other form of siding is applied to the outside of the house and the interior is developed thus determining the specific character of the house, the play too takes on a specific character through the utilization of specific movements and picturization. These latter elements give the play a distinctive and individual form and often prove more troublesome than any of the other elements in play direction.

Since the introduction of a permanent proscenium arch in the Renaissance theatre and the consequent comparison between it and a picture frame, the actor and the director have been confronted with the problem of picturization. While such elements as the theme of the play, characterization and general stage movement must be kept in mind, the director must be aware that, essentially, he is picturing the ideas of the playwright. One technique that may aid the director in determining his success in this regard is to ask the actors to "freeze" and thus



Thornton Wilder's *Skin of Our Teeth* can be a richly rewarding experience for both actor and director. A University of Florida Theatre production directed by Dr. Dusenbury.

stop the action momentarily during the rehearsal of a scene. The resultant tableau should answer such questions as—what is the dominant mood or emotion?—what is the specific conflict?—who is the most important person?—what is the significance of the scene? In utilizing this technique, I would not want to be misunderstood as recommending that a play is only a series of tableaux or living pictures. Such an interpretation would tend to emphasize a static quality in the theatre rather than to stress the continu-

nipresent as long as the stage is visible to the audience. Josh Logan reminds us that the audience "cannot be fooled" and that it "notices everything—every hit and every error."

As an aid in heightening the sensitivity of the director to the element of picturization, I would encourage directors and actors to study the composition found in paintings and photographs. If an art gallery where original paintings can be studied is not available, several weekly periodicals now offer excellent



Blithe Spirit has become a comedy classic for all types of theatre groups and recently was seen as a television "spectacular." The illustration indicates a departure from the usual type of stage photograph.

ity of movement which is so necessary for an effective production. The flow of stage pictures which is synonymous with the flow of the playwright's ideas enables the audience to receive a subsequent continuous visual stimulation of ideas, emotions and events one after another. There can be no interruptions or flaws in the continuity of the action. Occasionally, directors may close their eyes to a momentary flaw in the stage picture knowing that in a few minutes all will be right on stage and with the world. Balance and proper emphasis should be om-

color reproductions of the art masterpieces of all periods. Seldom does one find the classroom bulletin board, other than those of the art department, adorned with art reproductions. Yet, what better way to remind students of dramatics of the importance of such elements of design as balance, emphasis and proportion as well as the theatrical elements—conflict, action, rhythm and subordination. Note, for example, the grouping in Rembrandt's "Parade of the Civic Guard," his "The Anatomy Les-

(Continued on page 30)

THE CURIOUS SAVAGE

GRAMERCY GHOST

DARLING GIRL

A YOUNG LADY OF PROPERTY

I REMEMBER MAMA
(High School Version)

MY SISTER EILEEN

SORRY, WRONG NUMBER

THE MAN WHO CAME TO DINNER

RAMSHACKLE INN

JUNIOR MISS

YOU CAN'T TAKE IT WITH YOU

YEARS AGO

THE BARRETTS OF WIMPOLE STREET

STAGE DOOR

A YOUNG MAN'S FANCY

WHAT A LIFE

*14 east
38th street
New York
City
16*

THE DANCERS

JENNY KISSED ME

*Dramatists
Service
Inc. Play*

THE HEIRESS

Ruth and Augustus Goetz, suggested by Henry James' novel "Washington Square"

3 men

6 women

Books, 90c

1 interior

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information



Photo by Vandamm

THE HEIRESS is set in New York of the 1850's, and the heroine is Catherine Sloper, a shy and plain young girl, who falls desperately in love with a delightful young fortune hunter. Catherine's lack of worldliness prevents her from realizing that the young man wants her money, rather than herself. Catherine's father sees through the fortune-hunter and forbids the marriage, but his daughter proposes an elopement which fails to materialize because the young man knows most of her expected fortune will be lost if he marries her. Catherine retires into a little world of her own. But the fortune-hunter turns up once more and again proposes to her. For a moment, Catherine leads him to believe that she will accept him, but when he calls by appointment, she locks the door, blows out the lights and allows him to realize that she will not be fooled for the second time.

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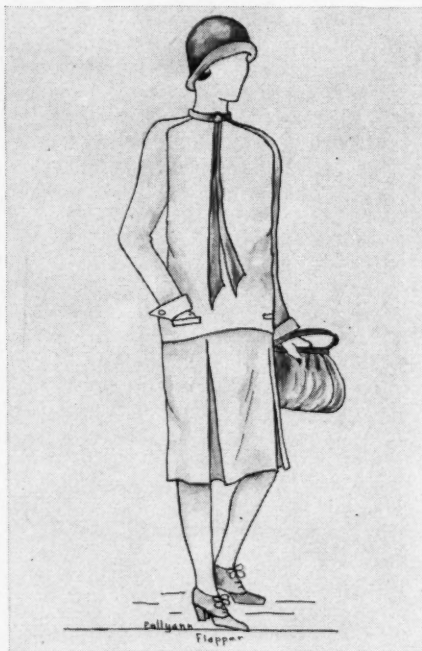
14 East 38th Street, New York 16, N. Y.

IN 1908 Mlle. Dulne of the Theatre de l'Athenée, Paris, appeared in a narrow evening gown, the first evening gown to be without a train. In 1909 the close-fitting walking-costume with its skirt clear of the ground had made its appearance and a new line was established. By 1910 clothing was so tight that it was almost impossible for women to walk at all. Walking-costumes left the feet free, while the indoor dress was long enough to touch the ground all around. The skirt was becoming so tight that it was getting almost impossible for the wearer to get both legs into one skirt; thus the idea arose of clothing each leg separately. In other words to wear trousers. The harem skirt was presented in 1911 but was definitely rejected by the public. Fashion had overstepped its bounds and could go no further in that direction. The straight line remained in force, but as the perfectly smooth skirt was not considered quite satisfactory, swathing was introduced. Two contrasting materials were wound about the body as closely as possible. The train remained for full dress but was nothing more than a little lappet, or flap of material. When the dress was made of two materials, the train also had two little tails. If the train was lengthened, it was fastened to the waist in the form of a little handkerchief. Lace and bead hangings were still used, and voile was popular over other materials. This type of dress did not last long, and by 1912 puffs appeared that at first produced a clumsy outline. The skirt bulged from waist to knee, and then narrowed down to the ankle, forming the "hobble" skirt in which normal walking was quite impossible. One form of evening dress was puffed to the knee, tight about the ankles, and had a slit rag for a train.



The short waist demanded a special treatment for the sleeve. It was often nearly done away with by the adoption of the Japanese kimono cut, but it otherwise remained tight and varied.

The one-piece "magyor" dress appeared, and all emphasis upon a waistline tended to vanish. The blouse grew steadily lighter, thinner and more transparent. The collar, which had attained an immense height, vanished entirely, leaving the neck bare. Dresses were seen in which the upper part of the wearer's body seemed to be clothed in a light silken shirt with nothing beneath, while the light skirt revealed every line of the lower limbs and was often slit up the side.



In 1913 and 1914 the skirt cleared the instep, while a flounce between the hip and knee, or panniers to the knee, standing out like a bell, showed the direction in which things were tending. The bell-shaped cycle was slowly but surely on the way when World War I broke upon Europe.

Breaking out in August, 1914, the war lasted until November, 1918. The United States entered in April, 1917. It was not only the largest war the world had ever seen at that time, but involved women in war activities to an extent never before imagined. The changes in fashion as pointed out as due to the war were the relinquishing of the hobble skirt and the adoption of other skirt fashions. In 1914 the tight skirt was still being worn, and it was not generally discarded until the spring of 1915. A slightly fuller skirt followed until the spring of 1918, when it became straight once more.

It was during the war period that the strictly one-piece frock of satin, cloth, or wool jersey was worn. The coat-suit and the one-piece frock, slightly trimmed

FILLETS TO FLAPPERS

CAME THE FLAPPER

by CHARLES R. TRUMBO

were the "all-occasion" costumes of war time.

The war opening many avenues of service to women demanded an entirely new mode in clothes. Women were in the Motor Corps or Ambulance Service, the Naval Yeoman Reserves, the Red Cross Service, and canteen kitchens. Regulation uniforms were authorized by the United States Government in all these departments. The material of outdoor uniforms was strong and durable, such as serge and whipcord often trimmed with leather. Leather coats with removable fleece linings were often worn over the uniform. The Red Cross nurse, while on American shores, wore a uniform of fine white cloth. When she went overseas, she wore a gray chambray uniform in its place.

With the signing of the armistice in November, 1918, the world anticipated a return to normal dress, but with so gigantic an upheaval such an adjustment was not in the cards. It is believed that the short and scant skirt of 1920-1921 was the direct expression of the unsettled condition of the world. All women regardless of age, height or width donned the scant skirt just below the knee. Women of sixty, fifty, and twenty were wearing an abbreviated costume that was formerly worn only by a growing girl of ten or twelve years. Along with the short skirt came the free use of cosmetics. These luxuries, which in former times had been only the privilege of the few, were now used by many. The economic changes in the position of women in the business and professional world made it necessary for them to be not only well-dressed but also well-groomed. Therefore beauty shops sprang up all over the country beginning in 1918.

Women's hair was now clipped and the fashion of "cootiegarages," which formerly puffed out of the lady's ears, gave place to "bobbed" hair. The treatment and dressing of the hair introduced a variety of tonics, shampoos, and rinses that added to the increasing business of the beauty shops. About this time the "flapper" made her bow before the footlights of fashion.

The manner in which women dressed in the years following World War I illustrates the tubular cycle in its extreme. At that time it was smart to look boyish. It has been said that the masculine trend in women's fashions was born in the period of World War I mainly out of ne-

(Continued on page 28)

A Short History of the Theatre: OVERVIEW

by ARTHUR H. BALLETT



The Good Woman of Setzuan, University of Minnesota, Minneapolis,
directed by Prof. D. W. Thompson.

FOR THE past two years we have traveled together the pathways of theatrical history. From *Oedipus Rex* to the "high school comedy" is a long, torturous path. Glorious at times, discouraging at others, it is always an interesting and compelling highway to travel. But every traveler sooner or later reaches the point beyond which he cannot clearly see. He will continue to move forward, it is hoped, but before he does, he casts a glance behind him. He attempts to evaluate and appraise where he has been before moving on.

In the case of this all too abbreviated history of the theatre, such appraisal may well be of value. Certain generalizations stand out clearly and may be formulated to the enrichment of the students.

An outstanding generalization which may be drawn is that all of the great plays of our past have, in their own time, been popular plays. That is not to say that all popular plays are great ones, however. Shakespeare, Moliere, Sopho-

cles, Congreve, and Sheridan, for examples, were all "popular playwrights" in their own day. The *avant garde* playwrights seldom have achieved latter day stature. A possible exception is Strindberg. For the rest, the "artistic" playwrights have generally been doomed to oblivion. It is the playwright who appeals to the great theatre-going audience of his own age who is most likely to attain the Olympian heights of dramaturgy. A hasty survey of the recent past would therefore lead one to have great expectations from such living writers as Arthur Miller, Tennessee Williams, and Thornton Wilder. Discounting the hack, popular playwrights whose product contains little or no theatrical, literary, or philosophical value, these three Americans remain as strong possibilities.

Another generalization may be formulated. In all art, and especially in that of the living theatre, there is bound to be unrest. This unsettled quality is valuable and necessary to the growth of the art form. The revolt against the

classic and the neo-classic modes led to romanticism. When theatre workers grew weary of romanticism, they turned to realism, and thence away from realism to expressionism, surrealism, and so on. In each revolution was the seed of greatness, and superb artists emerged from each mode. Satisfaction with the *status quo* is deadly to the arts; resting on the laurels of the past alone is the surest road to disintegration for the theatre. We need new revolutions, new pathways, new experiments with playwrighting, play production, and the hosts of associated arts. But at the same time we must know the past and understand it. We must be on familiar terms with the progress which has been made by preceding artists if we are to continue to structure the theatre solidly. Blasting out in all directions leads to nihilism, and there is no art in a vacuum. From the past we may establish our standards, our criteria. Having perfected a mode, we must grow upward from that mode to the next step. We must reach out to the far horizons, think in new and fresh ways about the skills and the arts of the drama.

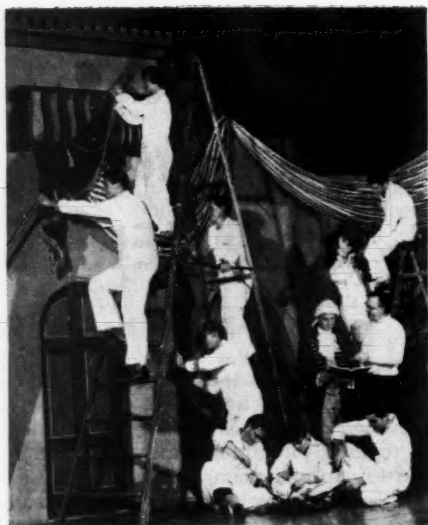
A third generalization would quite obviously be to observe that the theatre has, in the western world, made now a complete transition away from conventional theatre. Whereas once the theatre was frankly theatrical, as for example in ancient Greece and in Elizabethan England, it has since moved, with Ibsen and Wagner, to complete representation through which the audience is whisked into the reality or the romanticism of the theatrical world. We are expected to abandon disbelief and to be carried along. From a lecturing platform, the theatre has become a sedative or a stimulus depending on the brand of theatre fare we chose to attend. Basically, the trend away from conventionality toward representation has been one from intellectualism to emotionalism.

And fourth, it may be quite safely stated that one may observe a tendency away from quality toward quantity. A playwright like Goethe could well devote a lifetime to the writing of *Faust*, his masterpiece. Today, plays come off the typewriter with alarming rapidity. There is a reason for this; inasmuch as ideas are no longer "at home" in most

(Continued on page 27)



The Dream Play, University of Minnesota, Minneapolis,
directed by Dr. Frank M. Whiting.



Troupe 425 working on the set for *The Dyspeptic Ogre*.

CHILDREN'S THEATRE AS A COMMUNITY SERVICE

ALL OF us who work in Children's Theatre hope that we are rendering a real service to the community by providing good live theatre for the children of today, who will be the adult theatre goers of tomorrow. However, as far as we have been able to learn, Troupe 425, Tucson, Arizona, and its sponsor, Lloyd E. Roberts, have broken all records in their community service through Children's Theatre, not only in furnishing good youth entertainment but also in the size of their financial gift to the public health fund for underprivileged children of Tucson. Wouldn't you glow with justifiable pride if you could turn over \$4,401.93 in proceeds from one production to the needy of your community? That is exactly what Troupe 425 did during this past January. Here is the story of that venture, as told by Sponsor Lloyd E. Roberts, Thespian Regional Director and Head of the Dramatic Arts Department of Tucson High School.

"This is a once-upon-a-time story of a theatre venture into the realm of make-believe for the children of an entire community. This project began one afternoon last fall when I was visited in my office by Mrs. Dean Wallace, past president of the Catalina Junior Woman's Club of Tucson, and Mr. Charles A. Carson, Associate Superintendent of Schools in Tucson. It was a lovely sunny afternoon in October, one of those halcyon days for which Tucson is justly famous. As usual in the Dramatic Arts Department at Tucson High School, it had been a hectic day of rehearsal. (We were only a few days away from our first production of the year, Ferber and Kaufman's *Stage Door* scheduled to run from November 2 through November 8.) The day had been occupied with conferences on props, wardrobe, lights, stage, and sound effects. Mr. Carson began by

saying, 'Lloyd, the Catalina Junior Woman's Club and I want you to do a play for the younger school children of Tucson and raise some money for the School Health Council.' I glanced sideways at my colleague, Mr. John Frakes, associate director in the Department of Dramatic Arts; he corroborated the fact that our schedule for the year already included six major productions. My first reaction to the request for an additional show was to reply that we were too busy to include a new venture, even for sweet charity! Our drama curriculum for this year already included a new addition, Opera Laboratory, which was to culminate in April with a production of Romberg's *Desert Song*. Being fully aware, however, of the fine work being done by the Health Council of the school in providing financial aid for children whose parents could not otherwise afford necessary medical care in unforeseen emergencies, and having heard of the tireless efforts of the Catalina Junior Woman's Club of Tucson in raising money for this worthy cause, I said, 'Yes, I'll do the show for this public spirited organization.'

"In spite of our already full drama schedule for the year, we did manage to find three and one-half weeks of time at the end of the first semester in which to design, cast, mount, rehearse, and present the show.

"Our production of Noel Coward's comedy, *I'll Leave It to You*, closed on December 17, and I immediately pro-



ceeded with the business of casting the Children's Play, *The Dyspeptic Ogre*, by Percival Wilde. The cast was drawn from among the members of the class in Advanced Dramatic Arts, nearly all of whom are members of Troupe 425 of The National Thespian Society. Casting was completed on the last day before the Christmas holidays. Thespians of Troupe 425, good troupers that they are, returned from their holiday line perfect, sparked by Gary Lemel, president of the Troupe. Thespian Jerry Hull, stage manager and production chief, guided the class in Stagecraft and Design in the preparation of the opera-type setting, working from plans rendered by this writer during his Christmas holiday (?). The entire company—actors, stagehands, lighting technicians, wardrobe mistresses, and prop managers—all entered into the project with enthusiasm. All of us were most anxious to achieve fine results in our first production for these younger children who would be coming to see *The Dyspeptic Ogre*, particularly since previous productions sponsored by the Catalina Junior Woman's Club for this charitable work had been done by professional touring companies and by drama groups outside the public school system.

"Our drama department received fine support from the Catalina Junior Woman's Club. Mrs. Dean Wallace, general chairman, was active and successful in her drive for ticket sales, while Mrs. Tracy Prater, publicity chairman, arranged radio interviews and television appearances over Radio KTUC and KOPO-TV and KVOA-TV. The telecasts involved appearances by civic leaders, school administrators, members of the cast (in costume), technical crew, and director. Mrs. Prater also arranged favorable newspaper publicity and coverage. A particularly effective piece of publicity was an announcement of the play, its dates, and producers on the lighted theatre-type marquee of the Wash Well, a commercial firm located on one of the main thoroughfares of Tucson.

"Inasmuch as this writer is vice-president of the Pima County Teachers Union (an affiliate of the American Federation of Labor), he was able to arrange with Mr. Manny Gunn, a member of Local 415, I.A.T.S.E. (stagehands union) for use without charge of highpowered lighting units and color changing devices, which were so necessary in the creation of the element of fantasy in the play. The loan of this equipment was of



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King Midas and the Golden Touch
The Land of the Dragon
Little Red Riding Hood
Peter Peter, Pumpkin Eater
Pinocchio
The Plain Princess
Prince Fairyfoot
Puss in Boots
Rumpelstiltskin
Simple Simon
The Sleeping Beauty
Snow White and Rose Red
The Three Bears
The Wonderful Tang

PLAYS OF POPULAR STORIES

Five Little Peppers
Hans Brinker and the Silver Skates
Hansel and Gretel
Heidi
Hiawatha
Huckleberry Finn
Little Women
Oliver Twist
The Pied Piper of Hamelin
Rip Van Winkle
Robin Hood
Robinson Crusoe
The Sandalwood Box
Tom Sawyer
Treasure Island

The plays listed above will be found fully described and illustrated in our catalogue

THE CHILDREN'S THEATRE PRESS

CLOVERLOT

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particular help since special lighting equipment purchased for the production was delayed in delivery.

"The Dyspeptic Ogre" was chosen as the vehicle for this production as it contained elements of both modern style and the fantasy of the fairy tale. It was felt that these components would offer something of interest to each member of the audience, which ranged from first

grade through eighth. Had the audience been composed of either elementary or junior high school children alone, the choice of play would have been much easier.

"Our showing was not presented in the Dramatic Art Department's little theatre (seating capacity—208) but was planned for the scale and seating capacity of Tucson High School's main auditorium (seating capacity—1200). A three-day run of ten performances was arranged for January 20, 23, 24, 1956, with morning performances at 9:45, 10:30, an afternoon performance at 1:30, with an additional performance at 2:45 on January 24.

"Opening day arrived and found cast and crew members assembled at 8:00 A.M., the day after first-semester finals had ended, and settling down to the age-old business of getting into makeup and costume of brilliant hue, checking lighting and sound equipment, while Props ascertained the certain availability of all those items and tried to keep the stage hands from eating all of the Dyspeptic Ogre's pills (really after-dinner mints). The curtain rose on cue, and a full house of twelve hundred children entered into the modern fairy-tale land of make-believe.

"Following the first performance, the troupe settled into a routine of a series of shows, interspersed by short breaks, the intervals being occupied with the loading and unloading of twenty sixty-passenger school busses crammed with small fry from schools all over the city. This gargantuan transportation problem was efficiently handled by Mr. Herbert Cooper, Co-ordinator of Auxiliary Agencies for Tucson Public Schools.

"In order that other Thespian troupes and high-school drama groups may be moved to undertake similar charitable

(Continued on page 26)



Cast of *The Dyspeptic Ogre*, Troupe 425, Tucson, Ariz., Senior High School, Lloyd E. Roberts, Sponsor.

LUTE SONG

Edina-Morningside High School,
Minneapolis, Minnesota

WE CHOSE Kao-Tong-Kia's quaint and charming *Lute Song* as our all-school play, and feel that we accomplished a great deal in high school dramatics. *Lute Song*, although a challenge to any group, is a colorful and unusual play that will bring a rewarding sense of achievement and perhaps add laurels to the history of a Thespian Troupe.

Lute Song, was written in ancient China, and has enjoyed stage life for more than five centuries. The play was adapted for the American stage by Will Irwin and Sydney Howard, and starred Mary Martin and Yul Brynner in the Broadway version.

The story of *Lute Song* is fascinating, warm and human. A devoted young bride, Tchao-Niang, is separated from her husband, Tsai-Yong, by an order which summons him to the capital to compete in exams for the imperial service. As the young scholar reluctantly departs, he leaves his precious lute to his wife, as a keepsake, and she promises to

care for his aging parents. After becoming a successful Magistrate, Tsai-Yong is forced to marry a Princess in the capital. Tchao-Niang becomes a nun, tries to protect his parents, but they are overcome by famine and floods and she is forced to beg. Finally, the Princess that Tsai-Yong marries proves herself to be self-sacrificing by relinquishing him to his first and true love, and thus creating a happy reunion for the pair as the play closes.

Lute Song calls for many characters and is set in the convention of the ancient Chinese Theatre. Chinese stage properties are never realistic, so we relied on elaborate costuming and stage settings that were symbolic and abstract. Black drapes, which enveloped the stage, enhanced the effect of the scenes.

In our Edina production we added Chinese animal dances and oriental music written by Gerard Samuel of the Minneapolis Symphony. The characters were for the most part double-cast, one for each of the two performances. This made it difficult to direct but enabled over 120 students to participate in one way or another.



Lute Song, Troupe 1146, Edina-Morningside High School, Minneapolis, Minn., David M. Schmit, Sponsor, 1954-55.



Peter, Peter, Pumpkin Eater, Troupe 1089, Pleasanton, Texas, High School, Mrs. W. J. Everitt, Sponsor.

PLAYS OF THE MONTH

Edited By EARL BLANK

We heartily recommend *Lute Song* as a beautiful play, and a gratifying experience to cast, director, and audience.

DAVID M. SCHMIT
Director, Troupe 1146

PETER, PETER, PUMPKIN EATER

Pleasanton, Texas, High School

FOR A beginner speech class, what could be better to develop controlled action, good voice, and stage presence than the production of a Children's Theatre Play? The exaggerated action and quick movement of *Peter, Peter Pumpkin Eater* lends itself well to such a purpose. This three-act play based upon the nursery rhyme includes such a variety of entertainment as songs, dance, and mood music that it appeals to all.

It is difficult to select any one episode as the best. Everyone loved the woodland scene where Peter and Ellen frolicked in the moonlight to the weird nocturnal sounds. Yet who could forget seeing a pumpkin vine actually grow across the stage? Then there was the mischievous Peter, leaning from the second floor window, stealing his mother's pies. And from this same window Ellen swung by a rope to make her escape.

The set, consisting of a fantastic story-book house, a tree, and a back fence, remains the same throughout the play except for the large three-dimensional pumpkin house which is added in act three. The house was designed, built and colorfully painted by artistic members of the class. Other students planned and constructed the picturesque costumes. Still others were in charge of special effects. The large pumpkin house required the spare time of all available hands to paste soaked newspaper strips to a round frame. Since the play also was double cast, every student had opportunity for both dramatic and production experience.

Thus it was, that when the curtain went up on *Peter, Peter, Pumpkin Eater*, every student felt that he personally had contributed to its success. So well received was it by both old and young that we are looking forward to another Children's Theatre Play.

MRS. W. J. EVERITT
Sponsor, Troupe 1089

PUBLISHERS

Lute Song, Dramatic Pub. Co., Chicago, Ill.
Commencement, Samuel French, Inc., N. Y. C.
Peter, Peter, Pumpkin Eater, Children's Theatre Press, Anchorage, Ky.
The Man Who Came to Dinner, Dramatists Play Service, Inc., N. Y. C.

school group can successfully produce an adult comedy.

The action of the play traces the incidents which take place when a well-known radio personality, Sheridan Whiteside, visits a midwestern home for dinner and breaks his hip upon departure. He must face the consequences and remain at the small-town home for six weeks. Whiteside makes it clear to everyone that he wants nothing to do with the town except what he can "dig up" for himself. Throughout his convalescing period Whiteside is the dictator of the Stanley household.

Our major challenge in characterization was in portraying a suitable personality as the hero, Whiteside. The problem centered around his handling caustic and unpleasant lines without having the audience dislike him. Other actors in the play had the problem of presenting effective and believable characterizations of Whiteside's Hollywood friends without the appearance of overacting or copying.

The challenge in directing began with the fact that there were 33 members in the cast. Our director worked with us for a thorough understanding of each of

television scenery and stage settings
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our characters and the relationship of each character to the plot. With this understanding we were encouraged to strive for creative acting which would appear natural to the situation on the stage.

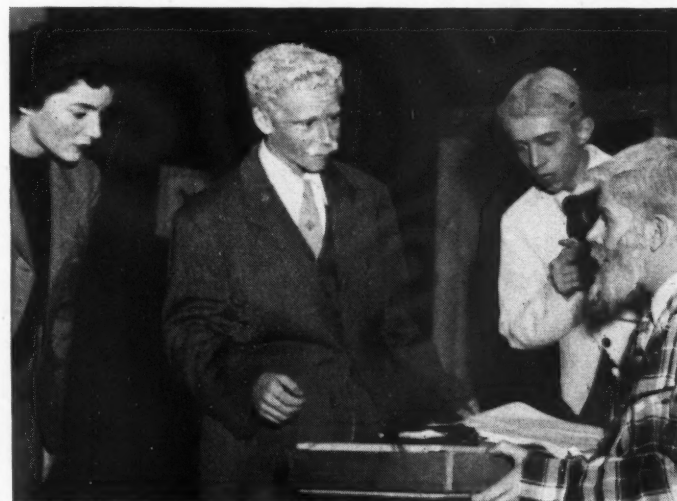
The size of the cast also presented a problem in makeup. We solved this by having three shifts, taking the more difficult characters first, the first on stage second, etc.

"The Man" called for hard work from everyone—director, cast, and crews—but it was the kind of hard work that we enjoyed (every minute of it!). We never had the problem of being tired of our play. Everyone connected with the production had the feeling that he had really accomplished something and would like to do it all over again.

PAULA MIERLE
Vice-President, Troupe 1048



Commencement, Troupe 24, Noblesville, Ind., High School,
Mrs. John Spannuth, Sponsor.



The Man Who Came to Dinner, Troupe 1048,
Grand Haven, Mich., High School,
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LUTE SONG

COMMENCEMENT

PETER, PETER, PUMPKIN EATER
THE MAN WHO CAME TO DINNER

COMMENCEMENT

Noblesville, Indiana, High School

"MY MOTHER jest didn't raise no smart children!" explains poor, dumb Zowie Zorbowsky to his senior classmates at Brookfield High in the delightful three-act comedy, *Commencement*, which was presented by Thespian Troupe 24 under the direction of Mrs. John Spannuth. Keeping Zowie, star basketball center, eligible is a problem for the enterprising seniors. Adding to the hilarity, Don Haley, senior class president and all-around athlete, tries to prevent his attractive girl friend, Lucy Richards, from becoming too involved with Alan Gaylord, a new transfer to Brookfield and an all-around heel.

The common problems of every teenager are brought out in the characters of Julia Maklin, who feels unwanted, Hester Groves, the "brain of Brookfield," and Sally Hawkins, who just can't get a date. Wisecracking "Gabby" Wells livens the plot considerably.

Mr. Kibble, principal, thinks all his problems are solved, only to learn that his efficient secretary, Ellen Stone, plans to marry Tom Carver, the new basketball coach. But "all's well that ends well" and *Commencement* is certainly no exception.

The principal's office is the only setting required, which eliminates problems where a limited amount of equipment is available. Casting and costuming are simple, because all characters are teenagers, with the exception of Kibble and Miss Stone.

A student director and assistant student director helped with this production. The plan worked out favorably as it lessened the responsibilities of the director. Assisting the director provides valuable experience for any student planning to go into dramatic work.

The events in *Commencement* are close to every teen-ager's heart, and as the play unfolds, many adults will recall warm, forgotten memories. Few problems were encountered in the staging of this production, and it is heartily recommended for any age audience.

DEANNA DANIELS
Scribe, Troupe 24

THE MAN WHO CAME TO DINNER

Grand Haven, Michigan, High School

THE MAN Who Came To Dinner by Moss Hart and George S. Kaufman presented our seniors a challenge in characterization, directing, and makeup. Our results in solving these problems proved to us and to our audience that a high



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Our thanks to Jonathan Logan, Inc., Teena Paige, Inc., and The H. A. Seinsheimer Co., for their cooperation in furnishing during this past year our suggestions for **Fashions for On and Off Stage**. We sincerely hope you have been pleased . . . that is our goal . . . for happy, well dressed Thespians find it easier to "Act well their parts; there all the honor lies."

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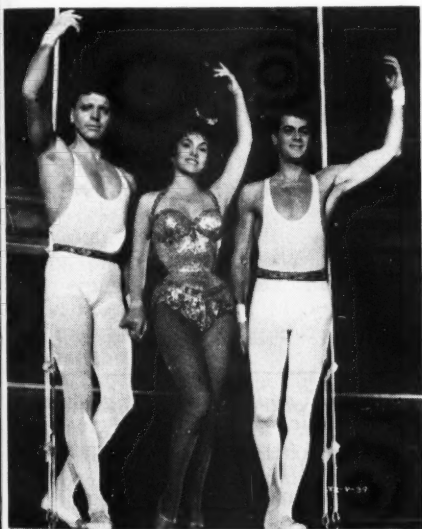
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Skipper's Scuttlebutt

IT IS interesting to sit back and recall the outstanding features of the past year in the entertainment world. What comes to your mind? NBC — Radio's Monitor, perhaps? TV's *Peter Pan*, *Blithe Spirit*, *Ed Sullivan Show*, *Babes in Toyland*, *Barretts of Wimpole Street*? Film-dome's *Guys and Dolls*, *Marty*, *Cinerama Holiday*, *Oklahoma*, *Carousel*? Broadway's *No Time for Sergeants*, *Inherit the Wind*, *Boy Friend*, *Fanny*, *Diary of Anne Frank*, *My Fair Lady*? One fact is certain: each of us through the past year was offered a wide variety of fine entertainment.



Burt Lancaster, Gina Lollobrigida, Tony Curtis, Stars of United Artists' *Trapeze*. Tony appears in this movie without his famous haircut, but that won't stop Skipper. These stars do a lot of the "High Wire" acts in person!

In my opinion Kraft TV Theatre presented a stirring rendition of *A Night to Remember* late in March. I shall not elaborate — I wish only to recommend that whether or not you saw it you read the book by Walter Lord. Its contents undoubtedly teach a great lesson — one that none should miss.

I sincerely hope that you have enjoyed Skipper's few words with you during these past months. It has been a privilege to present my views, previews and reviews to you. I shall count it an even greater privilege to greet you from the pages of *DRAMATICS* once again come October. Until then, enjoy your vacations, your new jobs, the sunburns; and I hope to . . . See you at IU — I'll be there, will you?

COMING YOUR WAY

BHOWANI JUNCTION, adventure-drama, Ava Gardner, Stewart Granger. (MGM)
PATTERNS, drama, Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight. (United Artists)

THE EDDIE DUCHIN STORY, drama, Kim Novak, Tyrone Power. (Columbia)

THE SWAN, drama, Grace Kelly, Alec Guinness, Louis Jordan. (MGM)

GIANT, drama, Elizabeth Taylor, Rock Hudson, James Dean. (Warner Bros.)

THE KING AND I, musical-drama, Yul Brynner, Deborah Kerr. (20th Century-Fox)

TOY TIGER, comedy, Loraine Day, Jeff Chandler, Tim (Tiger) Hovey. (UI)

SERENADE, musical-drama, Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price. (Warner Bros.)

THE SEARCHERS, drama, John Wayne, Natalie Wood, Jeffrey Hunter, Vera Miles. (Warner Bros.)

BROADWAY LINE-UP

ALVIN THEATRE—*No Time for Sergeants*, Andy Griffith. Comedy.

ANTA THEATRE—*Middle of the Night*, Edward G. Robinson. Drama.

BOOTH THEATRE—*Time Limit*, Arthur Kennedy. Drama.

BROADHURST THEATRE—*The Desk Set*, Shirley Booth. Comedy.

BROADWAY THEATRE—*Mr. Wonderful*, Sammy Davis, Jr. Musical.

CORT THEATRE—*Diary of Anne Frank*, Susan Strasberg, Joseph Schildkraut, Gusti Huber. Drama.

46TH STREET THEATRE—*Damn Yankees*, Stephen Douglass, Gwen Verdon. Musical.

HELLINGER THEATRE—*My Fair Lady*, Julie Andrews, Rex Harrison. Musical-comedy.

HENRY MILLER THEATRE—*Witness for the Prosecution*, Una O'Connor, Patricia Jessel, Francis L. Sullivan. Mystery.

LONGACRE THEATRE—*The Lark*, Julie Harris. Drama.

MAJESTIC THEATRE—*Fanny*, Walter Slezak, Ezio Pinza. Musical.

MUSIC BOX THEATRE—*Ponder Heart*, David Wayne. Comedy.

NATIONAL THEATRE—*Inherit the Wind*, Paul Muni, Ed Begley. Drama.

PLAYHOUSE THEATRE—*Fallen Angels*, Margaret Phillips, Nancy Walker. Comedy.

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Square Crooks
A Swift Kick
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The Swan
Magnificent Obsession
She Forgot to Remember
The Clown Who Ran Away
The Clown and His Circus
How to Propose
Thank You, Dr.
The Valiant
Good Medicine
The Birthday of the Infanta
Overtones
The Pot Boiler
The Knave of Hearts
Highness

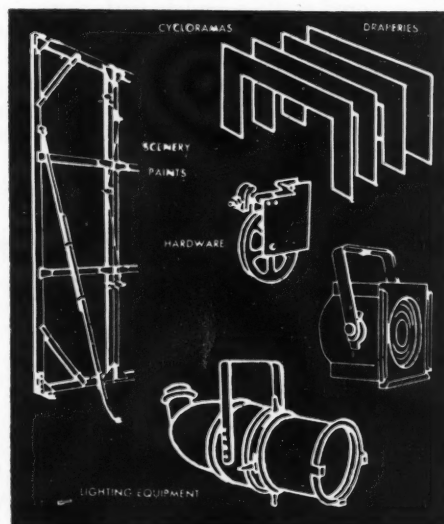
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The one easy set is the back room of Mom's Malt Shop. It's just across from Central High and is the traditional meeting place for senior class members. The time is Thanksgiving week which contains two big events—the traditional football game with Western High and the Seniors' Thanksgiving Prom. Into this solid background are woven a number of exciting events which make the finished product a play you'll be proud to present.

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PLAYS

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CHILDREN'S THEATRE

(Continued from page 21)

benefit productions, we are presenting some of the statistics of our project. All publicity and promotion of ticket sales at the individual elementary and junior high schools were most capably handled by the members of the Catalina Junior Woman's Club, whose fine public spirit and initiative sponsored the entire event. Total attendance at the ten performances was approximately 11,000 paid admissions. Total gross receipts was \$5,097.48. Total expenses, including rental and construction of costumes, construction and painting of set, purchase of specialized lighting equipment, printing, and royalties were \$695.55. Special thanks are due Samuel French, Inc., of Los Angeles for granting a special royalty reduction on the ten performances for charitable purpose. Total net profit was \$4,401.93, which is considerably more than the amounts raised in previous years' ventures for the same fund, this sum will be added to the funds available to the School Health Council in its laudable work in providing medical care for less fortunate children.

"The Dramatic Arts Department and Troupe 425 of Tucson High School are experiencing a warm glow of satisfaction from their efforts in aiding this worthy cause.

"Mrs. Helen Wallace Younge, drama critic, in her column in the ARIZONA

DAILY STAR, in praising the show, stated, 'Those in the audience gasped their delight as the row of bright toy soldiers came to the rescue with their tall, sparkling hats, their red, gold and blue uniforms, and their long-nosed guns. They made a striking picture. In fact the whole play was a gaily paced, colorful bit of illusion. It was enormously helped by a musical-comedy setting of a towered castle complete with Gothic arches, stained glass window, heraldic emblems—all tied together with a handsome swag draped flag of red and white satin. Watching this audience, we were impressed with the fact that, in spite of

Comics, TV, and Movies, this generation still loves live theatre when given the opportunity to see it! This traditional play, offered to them each year by the Catalina Woman's Club, is filling a good purpose as well as the exchequer of the public school health fund.'

"Mr. Robert D. Morrow, Superintendent of Schools, in a letter to the director, said, 'I want to extend my heartiest congratulations to you and the boys and girls who presented *The Dyspeptic Ogre*. I know it represented a tremendous amount of work, and I do congratulate you and them for a job well done, not only for providing a vital theatre experience to those who produced the play, and to the audience who saw it, but also for the very real contribution in the sum of money raised for the School Health Council to aid in their work in promoting better health among our school children.'

Members of Troupe 425 and Mr. Roberts, we salute you! In your venture with Children's Theatre as a Community Service you have set a goal which may well be an inspiration to all of us!

CALLING ALL THESPIANS!!! We have heard about a great deal of thrilling work with Children's Theatre among many of our troupes this past year. Now is the time to begin making plans for next year's productions. Let's make 1956-57 the finest year yet in Children's Theatre and let us hear about your achievements!

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A SHORT HISTORY

(Continued from page 19)

plays, the dramatist merely has to collect a plot and verbalize it in the form of dialogue. The boy-meets-girl story doesn't require thought; it requires gimmicks and emotion. The best (or worst) example of this trend toward quantity is the motion picture. The one-reel Charlie Chaplin comedies are masterpieces of comic ingenuity, thought, and precision. But gradually, the cinema has moved in the direction of the spectacular, the enormous, the lavish. The screen has enlarged enormously, loudspeakers are hidden everywhere, color has been added, a third dimension has been introduced, and the movies are gradually growing longer in running time and in producing time. We have made tremendous strides in size, but too seldom has anyone questioned what the size reveals. Size or quantity alone is not enough for a living theatre, our historical perspective has revealed. The great circuses of Rome could out-size any Hollywood or television spectacle, and they are today as dead as door nails. But life is still vibrant in the unpretentious tragedies of the Greeks. The present day concern with quantity takes us to underwater locales, to engulfing screens, in fact everywhere. But for what? For an enlarged view of Marilyn Monroe's face? This may be entertaining, but it is hardly great theatre.

Which brings us to the final generalization. The theatre was once a sacred podium. Today it is, by and large, a side show. Side shows of course are interesting, entertaining, and distracting. But entertainment is not enough for great art. If all we want is to be entertained, then surely the motion pictures and television will thrive for years to come. But if we want something more, if we wish to be stimulated by human experience and thought, then the theatre will need to turn to another mode, to find expression in another kind of theatre.

So, it has come time to look ahead. What of the future? Aldous Huxley in his novel, *Brave New World*, paints a logical picture of where our theatre of the future will be. He sees the trend of the silent movies transformed into the "talkies," further transformed in years to come into a three-dimensional booth into which we will retreat. We press a selector button not unlike a juke box, attach some electric stimulators to our wrists, and are flooded with emotions. The beautiful creature leans out of the screen and caresses us; we can smell her perfume, feel her touch, hear her whisper just to us. Huxley seems to be right. In an amazingly few years, we have progressed to just such a theatre, the "feelies," with the addition of color and 3-d to the cinema.

We probably have an alternative, however. We may find other paths. If



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we do, and if we are still able to appreciate them after the present onslaught of emotionalism, our theatre may well become again a kind of lecture hall. Actors will present rather than represent problems. We will be asked to make judgments, to find solutions, to analyze, to reflect, to *think* rather than to merely sit back and let it happen to us and for us. In short, we will again become participants in the theatrical experience.

We have a choice, then, possibly between "feelies" and a vital, living theatre. The choice, at least thus far, has been a free one. The very readers of this series will probably be instrumental in where the road leads in the next twenty crucial years. In short, it's up to you.

Suggested Further Readings in the History of the Theatre

Cassner, John *Masters of the Drama*, Dove Publications, Inc., New York.
An outstanding summary of the history of

the written drama, the playwrights, and the backgrounds of theatrical history.

Gorelik, Mordecai *New Theatre for Old*, Samuel French, New York.

Devoted almost exclusively to the modern "isms" of the theatre with an emphasis on production and design.

Freedley, George and John A. Reeves *A History of the Theatre*, Crown Publishers, New York.

The most succinct, information-packed of the various histories of all the arts of the theatre.

Whiting, Frank M. *An Introduction to the Theatre*, Harpers, New York.

An outstanding guide for the novice in the theatre, including readable history as well as an introduction to the crafts of the theatre.

Finally, it is suggested in general that the interested student can probably receive no better education in the theatre than by reading plays. Plays *are* the theatre. They reflect, interpret, and explain not only the history of the theatre but the history of mankind itself.



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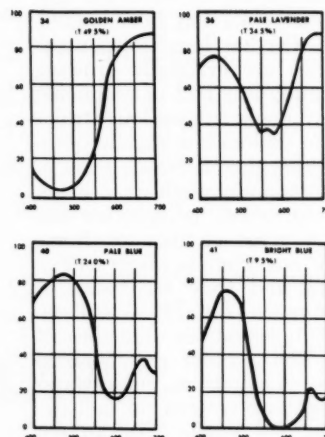
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CAME THE FLAPPER

(Continued from page 18)

cessity. When Yanks boarded ships for France to drive back the enemy, they left many vacant jobs in offices and factories. Although it was a woman's privilege to stay out of war, she was allowed for the first time to take on a position that had formerly been held only by a man; and she soon saw the advantage of earning her own living with the independence it gave her. In order to keep what she had won, after the doughboys came home, she decided to compete with men as a man. She believed that her masculine appearance lessened the difference between the sexes.

So the clothes that had become masculinized at first for comfort had now become even more masculinized. No bust, no waistline and cropped hair were very much in style. The flapper-glamor girl of the period worked very hard at hiding her curves. Her favorite outfit was a chemise that startlingly resembled a man's long shirt tied around the middle. It was made in one piece, slipped on over the head, had a round boat neckline, short kimona sleeves, no trimming, no fastenings, and was worn with a narrow belt at the hips. Women liked the simplicity and freedom of this dress, and it had great influence on fashions for the next ten years. With this costume she wore a cheek-hugging "cloche" hat that looked like a pot turned upside down and pulled down over the ears.

Carrying the straight line farther, she

pushed her belt down over her hips so that the waistline disappeared; and she walked with her shoulders hunched over her chest. If she still looked womanish, she tightened her brassiere, took Turkish baths and dieted.

In contrast to today's skirts, which are growing longer (at the time this article is being written), the flapper's skirts started growing shorter. As her legs became more uncovered, she realized further their importance for walking more freely to work, for dancing the mad new steps like the Charleston and the Black Bottom. The pre-war hobble skirt with its flaring knee-length tunic, along with the high-buttoned shoes, had been all

right for drinking tea and strolling in the park, but not for the hysterical new way of life she was beginning to learn.

Hemlines rose higher and higher. Even church-wedding gowns and debutante-cotillion frocks were just as abbreviated. It became popular for the flapper to roll her hose just above the knee and not to fasten them with garters.

The chemise dress continued to be the basic style with many variations for day, sports, and evening wear. The silhouette was straight and boyish with the waistline at the hips and the hemline at the knees, or above. Gradually, panels and flounces were added that hung below the short skirts at the sides and back, making an even more uneven hemline.

Shoes and hose were quite important because of the short skirts. Silk hose and underwear were worn by the masses for the first time. The soft felt cloche hat was pulled down to almost hide the eyes and the hair which was still short but now with a permanent wave.

The flapper created a type that lasted for a decade, and it is thought by some to be the ugliest decade of costumes history has ever known. Like the costumes the roaring twenties was not a very elegant period with its Al Capones, its bathtub gin and homemade beer, its political corruption, its false wealth and its willing ignorance. Maybe it was Providence that intervened with the Great Depression of the '30's in order to save one nation and possibly the world.

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LOOKING BACKWARD

(Continued from page 15)

son," and the careful arrangement of the figures in the various Renaissance paintings of the Nativity. Then too the balance of a Botticelli or the design of a Bruegel provide excellent examples of emphasis and subordination. Often the director's answer to the puzzling problems of picturization may be found in a study of paintings.

The director is not the only person to benefit from such a practice. The American actress, Eva LeGallienne, reminds us, in her recent autobiographical volume, *With a Quiet Heart*, of her experience in visiting Madrid's famous art gallery, The Prado. She writes, "often a great work of art has the power to open doors for us and show us things in nature that we might not be acute enough or wise enough or simple enough to discover for ourselves." The inexperienced actor not yet fully aware of how to use his body might note in the study of great paintings the way people stand, sit, walk, turn their heads, use their hands and wear their clothes. Too often in observing people around us, a gesture or a facial expression is so transitory that the observer does not have sufficient time to study the movement. The painter has captured a hand position, a body posture or a facial expression so accurately and unerringly that the young actor can study it as long as he wishes without in-

terruption. Recall for a moment the facial expression and the hands of the figures in Grant Wood's "American Gothic," or his "Woman with Plants," or the body positions of Degas' ballet dancers. Yes, indeed, as Miss LeGallienne says, "There is so much for actors and stage directors to learn from looking at such paintings."

Possibly, some actor or director will prepare a book on theatre direction using as illustrations well-known paintings and noting how each represents basic principles of stage movement and picturization. Until that time, however, the director could benefit from gathering his own collection from the available inexpensive reproductions.

A test of the director's success in re-

gard to picturization may be noted in the photographs taken of the play. Usually, the director must take a strong stand on the amount of lighting to be used during the photographing of the play. In spite of recent developments in the sensitivity of film, quick action shutters and other devices to facilitate indoor photography, most photographers will insist on as much light as possible. The resultant picture has a flatness in appearance and all the subtle shadings of shadow and light are lost. One method of preventing the loss of a three-dimensional quality in a stage photograph is to decrease or dim the back lighting of the stage as much as possible. As a result, the actors in the foreground will stand out and the setting will appear to have depth. At the same time, through the use of tormentor or lighting from the sides of the stage, the dramatic value of light and shadow can be enhanced. As may be noted in the photograph of *The Skin of Our Teeth*, the back wall is almost indiscernible and the figures in the down stage area are accentuated by lights from the bridge and the tormentors. A full stage picture enables the director to analyze the grouping and the dramatic significance of his picturization.

Often, however, some closeups and so-called "angle shots" provide interesting material for the photographer. As a means of heightening the theatricality of the play, photographs which include some of the elements of the staging, such as the lighting, furnish unusual and yet satisfying mementoes of the play. In photographing *Blithe Spirit*, the camera was placed up stage left as a means of emphasizing the staging of the play.

Ample time should be permitted the photographer, and allowances must be made for this fatigue factor as far as the actors are concerned. Long after the production, the record photographs will be the main source of information as to the effectiveness of the play. By constant awareness of the importance of stage picturization during the rehearsal period, the director will find that photographing the play is no longer an arduous task.

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Possibly, as an antidote to this emphasis on picturization and tableaux, the director should be reminded that action is the key word to the success of the play. Dramatic action, as we know it in the theatre today, is primarily an innovation of the late nineteenth century. Augustin Daly, leading producer-manager during this time, asked his actors to stroll from one side of the stage to the other under the pretense that some object caught their attention at the further end of the room. This action was soon identified by actors and critics as the "Daly cross." Some years later, the versatile American actor, Henry Miller, was appearing in a play written and directed by the prolific theatre personality, Dion Boucicault. Miller describes a moment during the rehearsal when he "shifted tranquilly from stage right to stage left and pretended to examine with keen interest a work of art on a mantle piece." Boucicault leaped to his feet exclaiming that there was nothing in the dialogue to indicate a stage cross. Miller explained that he was employing the "Daly cross," whereupon Boucicault roared, "Mr. Miller, if I cannot hold an audience with my pen, I am sure you cannot with your feet." Obviously, action cannot be used for action's sake alone! Directors need carefully to scrutinize each bit of stage action making certain that it does contribute to the play as a whole.

For those who saw Gertrude Lawrence's memorable performance as Eliza

Doolittle in Shaw's *Pygmalion*, the full stage cross from stage left to right as she entered the Chelsea drawing room of Professor Higgins's mother, will never be forgotten. Here was a stage cross integrated into the play without a line of dialogue necessary to establish the significance of the movement. Shaw, the playwright, merely indicates in the script that she "enters" and "comes" to Mrs. Higgins. Possibly, Shaw, the master of stage dialogue would not agree that the director and the actress had momentarily replaced him as master of the situation. Recently, in the thoroughly de-

lightful musical version of *Pygmalion*, titled *My Fair Lady*, an unforgettable moment occurs when Eliza prepares to leave for the ball. Not a word of dialogue is spoken for several moments, but the pantomime fully conveys to the audience that Henry Higgins, for the first time, is cognizant of Eliza as a person. As the theatrically-astute actor Joseph Jefferson wrote, "If it were possible, the pantomime and the action of a play should reveal its meaning to an audience without the aid of dialogue."

Thus the play is a living entity, a continuous unfolding of a story through movement and stage pictures. But the educational theatre director's obligation does not stop with the playwright and the audience. He is obligated also to his student actor. Harold Clurman tells us that the director is "a teacher, mentor, inspirer, dictator, editor, diplomat, and sometimes psychoanalyst." The director, with a thorough understanding of human nature as well as a knowledge of the elements of the theatre and dramaturgy can truly impart to his actor the significance of the theatre as a workshop of great minds, as a reflector of man's noblest ideas and aspirations, as a record of man's humanity as well as his inhumanity to man and as a rewarding creative experience. Then, and only then, can the theatre have the same exciting meaning for them that it did for the late Robert E. Sherwood when he wrote, "The theatre is the dwelling place of wonder."

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TWELVE ANGRY MEN, adapted by S. L. Sergel from the TV play by Reginald Rose. 3-act drama; Dramatic Pub. Co. 15M; setting: a jury room; royalty: \$35.00.

Originally a TV production on Studio One, awarded the "Emmy" by the Society of Television Arts and Sciences as the best dramatic writing of the year, this script is an exciting, tense, thoughtful addition to the crop of this year's new stage plays. Twelve jurors are in the process of deciding whether or not a young hoodlum (who never appears) killed his father. At the beginning all evidence seems to point irrevocably to his guilt, but one juror feels there is a reasonable doubt. He argues, questions, reviews the evidence and exhibits, re-enacts the stories told by the witnesses, probes their mental and physical characteristics, and little by little creates the same reasonable doubt in the minds of his colleagues. A few hold out to the end—because of honest conviction or just personal prejudices—but the climax of the play comes when the last die-hard is too weak to stand alone and finally votes "Not Guilty." The suspense is superbly built in emotional waves that rise and fall as the inner characters of the jurors are revealed bit by bit. Every role is fully drawn, and no young actor could ask for a meatier assignment.

Setting is simple, properties and lighting are negligible; emphasis is upon thought and acting. This should be one of the better scripts of

pace that is not mechanically frantic but merely naturally zesty. Maudie is dragged off to a summer cottage to get her away from her current flame. She tries to create an affair with an older man so that her parents will be glad to return her to the safety of Dave's company, but her scheme backfires when Dave is her unexpected audience instead of her parents. Seven roles are minor ones, so that the play is carried by the other seven characters, only two of which are middle-aged.

SON OF OSCAR WILDE by Vyvyan Holland. Dutton, 1954; 237 pp.

Vyvyan Holland, one of the two sons of the unfortunate Oscar Wilde, writes the story of his life and what it has meant to be the marked son of a marked man. Having been only nine years of age at the time of his father's famous trial, Holland's memory of the events is of necessity somewhat limited. Further, his family's determination to protect him resulted in his being told nothing, being rushed into private schools in Germany and Italy, and having his name changed, so that he was eighteen before he even knew exactly what had happened to his father. As a result of all this, the author, although mentioning his father many times, adds little to the information about Oscar Wilde that the theatre enthusiast does not already know. For that reader, however, the appendices may prove even more in-

BRIEF VIEWS

By WILLARD FRIEDERICH



this or any year, especially in situations where male casts are possible or necessary. There is also a slightly altered version for a female cast, though it does seem hard to understand just how it could be as effective.

MADAM, WILL YOU WALK? by Sidney Howard. 3-act fantastic comedy-drama; Dramatists Play Service; 11M, 4W, as many extras as desired. Settings: two interiors, a living room and a night court, and two exteriors, in Central Park. Royalty: on application.

Although Howard wrote this play before his death in 1939, it was only recently first produced by the Phoenix Theatre. It is a charming fantasy, sometimes funny and sometimes serious, about the effects one mysterious Dr. Brightlee, an "Animating Force" of the cosmos, has on a selected group of New Yorkers. His function is to pull men out of the rut which his conventionalized fears and deadened imagination create; his current instrument is Mary Coyle, rich daughter of a corrupt politician and a recluse since her father's death. He succeeds only too well, and Mary re-enters the world as a patron of a dancing taxi-driver who wishes to dance to make people happy.

The production calls for such things as self-moving chairs and talking statues, but instructions are provided for achieving the supernatural effects with the utmost simplicity. The courtroom and the exteriors are each used for one brief scene and may be inserted inside the living-room set; the two exteriors are both evening scenes and can be suggested with a few set pieces.

MAUDIE AND THE OPPOSITE SEX by Kristin Sergel. 3-act comedy; Dramatic Pub. Co.; 5M, 9W. Setting: a terrace (a prologue is done before the curtain). Royalty: \$25.00.

The character of Maudie is derived from stories by Graeme and Sarah Lorimer. She is a rather familiar adolescent who is having trials of puppy love and unsympathetic parents. The treatment, however, is far better than this rather worn-out theme usually elicits; the play is marked by genuine humor, good taste, realism of characterization and dialogue, and a

teresting than the book itself: they include quite a few heretofore unpublished letters from Wilde to his friends; a reminiscence of Wilde at Oxford by W. W. Ward, a fellow-student; four of his poems in prose as told to a young girl; letters concerning the Wilde controversy from Lord Alfred Douglas to the author; and a series of commentaries illustrating the public's changing reactions to Wilde's works. Finally, in itself, this book by a famous writer's son, who is famous in his own right as an author, is an engrossing story that is a fitting memorial for Wilde's centennial year of birth.

NO MOTHER TO GUIDE HER: or MORE TO BE PITIED THAN CENSURED by Anthony Forsythe. 3-act meller-drammer; French; 5M, 8W. Setting: drawing room of a mansion. Royalty: \$25.00.

This take-off on a last century's melodrama may prove to be a lot of fun to any cast and audience who just want to have a good time. The customary types play their usual roles: setting and production are simple. The usual danger, however, is also inherent: playing this type of burlesque too broadly for laughs. Such a script is really only funny when played in absolute seriousness and with a minimum of exaggeration; do more than this, and the entire thing becomes merely inane.

TELEVISION IN SCHOOL AND COLLEGE by Jennie W. Callahan. McGraw-Hill, 1953; 339 pp.

The title of this book may be somewhat misleading, for it does not include what one at first thought may expect. It was written to, in the author's words, "put on record that educational television is a flourishing form of entertaining teaching." Thus it is primarily a catalogue of the various outstanding educational TV stations, their growth, operation, programming, and philosophy. The educational type program is analyzed as it appears on the commercial and the non-commercial stations and as it is presented by local institutions, the public schools, and colleges and universities. There are countless examples and descriptions of good and successful programs (including

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some scripts in the last section) throughout the country. These suggestions should be provocative to many teachers, if not from the point of view of producing a TV show (which of course more and more schools near TV stations are doing these days), then merely from the point of view of getting suggestions for classroom projects, discussions, and dramatizations. For example, the script of "How's Your Social I.Q.?" produced by the Philadelphia schools, would be a challenging idea for a TV show, an assembly program, or merely a social studies project. The book is also useful of course as an answer, to date, to the ever-serious question of "What has TV to contribute to the development of the individual?"

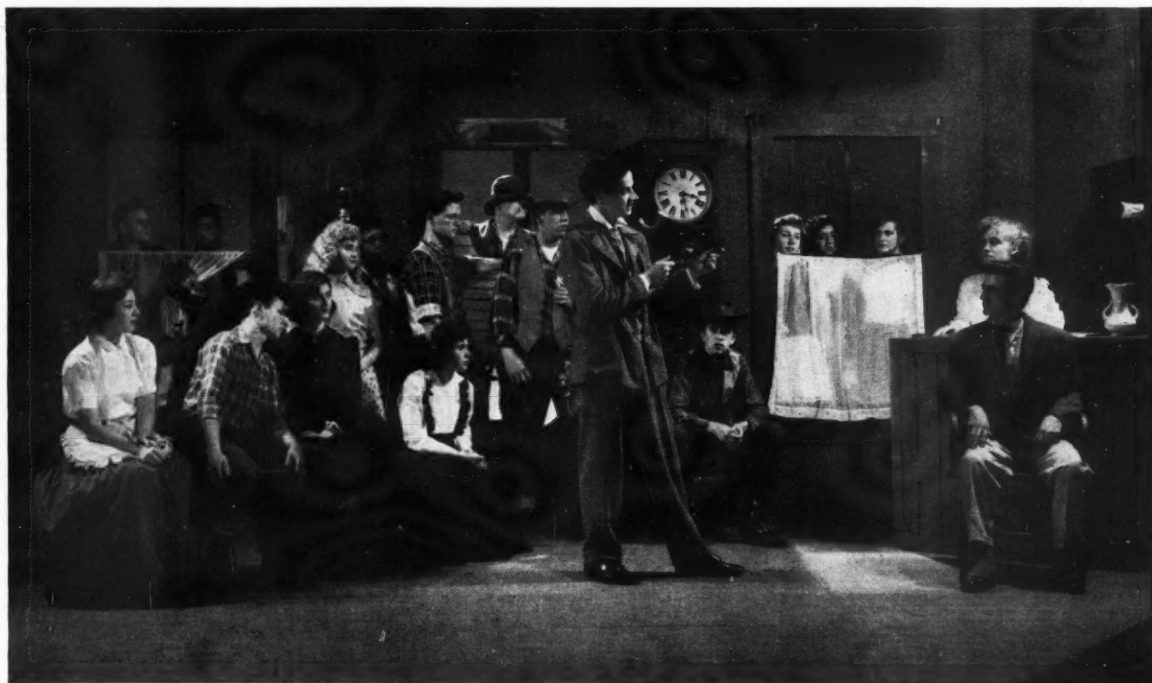
PLAYS FOR LIVING AND LEARNING by Helen L. Miller. Plays, Inc., 1955; 312 pp.

Mrs. Miller adds another stimulating volume to her rapidly growing list of books for elementary school children. These twenty-five plays—all royalty-free, incidentally—are designed as learning experiences and are meant to be incorporated into units of study in the upper grades. They may be presented for visitors, on public programs, or merely as part of the regular classroom work, especially if they are used as a starting point for research and discussion projects or, on the other hand, as the culmination of study in these areas. The topics treated include quite a range of modern problems, such as citizenship, language, bread, health, speech, safety, and arithmetic, to mention only a few. Production requirements are kept to a minimum, and most of the properties needed are the kind that the pupils can, and should, make themselves as part of the project.

The dialogue and characterizations have the flavor of youngsters, whom Mrs. Miller obviously knows very well through her experience as both teacher and drama director. Although strictly speaking they are not dramas, from the dramatic point of view many of the scripts are merely episodes without climax of conflict. In fact several are simply reproductions of ideal class discussions, and this reviewer can't help wondering whether even more benefit may be derived if a class were to use Mrs. Miller's scripts as models and set up its own dramatizations, using its own ideas and dialogue in the popular manner of creative dramatics. This of course presupposes a rather capable class under even more capable leadership; and perhaps many of Mrs. Miller's offerings therefore may be actually most useful to classes that lack this creative initiative. In any case, however, these scripts will always be valuable as blueprints either to imitate or to follow and, above all, as provocative examples of progressive creative teaching which utilizes the universal interest in dramatics to make basic subject matter come alive in the classroom. If a teacher used the book as nothing more than an indication of the topics and types of projects which might be pursued in the elementary school, he should find the book well worth the price it costs.

Mark Twain's story of the young man who outmaneuvered
the great Sherlock Holmes at his own game —

A Three-Act Dramatization by Robert St. Clair



THE TRIAL SCENE — one of the most impelling "courtroom" situations that can be encountered anywhere. Photo from the Southwestern High School, Detroit, Michigan, production. Guy H. Morel, director. Photo by H. A. Powell Studios.

A Double Barrelled Detective Story

Here is a play with an unusual twist. Imagine the great Sherlock brought back to life once more and this time trying to solve a murder in a Western mining town. (Yes, Mark Twain was vastly amused at the way Conan Doyle would "kill off" his man and then bring him back alive.) Only this time, the great detective finds himself confounded and deflated by a young amateur who wouldn't rate a spot of tea on Baker Street.

Oh, yes, there's a heap lot more to this play: an escape in a stagecoach, a sweet young girl who inherits Hope Tavern, a plot to blow up a cabin, the ornery doings of a mine owner, etc., etc.

The setting is easily arranged—with a corner of a New England sitting room and a Western hotel. The costumes are the 1890's—but may be simplified or suggested. And wonderful chances for characterization—for 8 men, 7 women, and extras if desired.

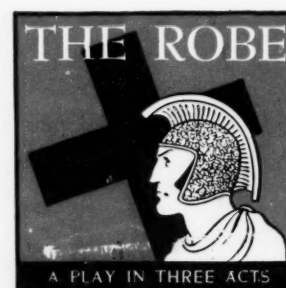
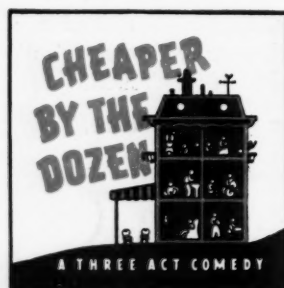
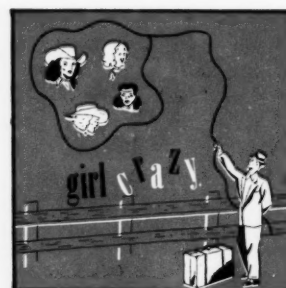
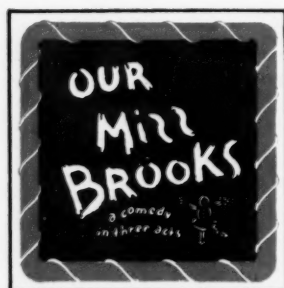
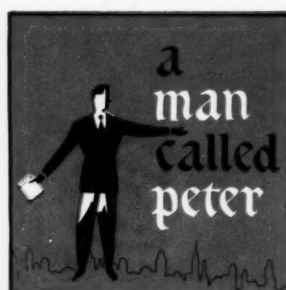
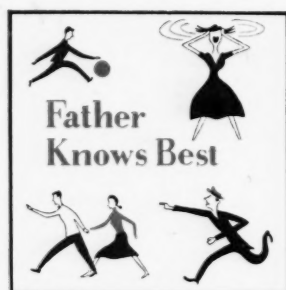
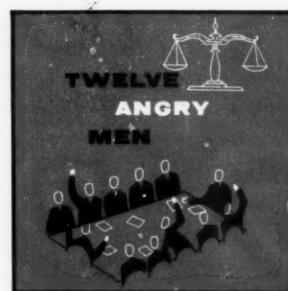
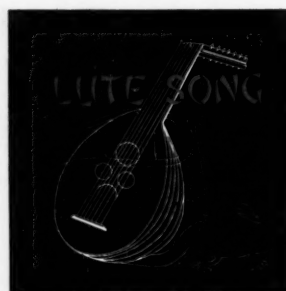
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